EXAM TIPS

1. Be prepared.
2. Bring a pen.
3. Look presentable.
4. Bring another pen.
5. Avoid a nervous breakdown.

the Link

TUE, APR. 6, 1993 • VOL. 13, NO. 41 • CONCORDIA UNIVERSITY • MTL., QUE.

COVER BY DIANE LEYLAND

AGENDA

The Agenda is a FREE service to publicize Concordia-related events. Space priority is given to non-profit and student groups. Drop off your info. at our office, room H-649 in the Hall Building, or mail it in, indicating AGENDA on the envelope. Deadlines are 5pm Friday for Tuesday issues, and 5pm Wednesday for Friday issues.

Tuesday, April 6

"Sexwork as Service Work: Integrating the Dark Side of the Industry." Presentations by Dr. Fran Shaver, Sheryl Dubois, Jane LeBrun, Nadine Perkins, Mary Perri, and Julia Vickers. H-767, 2-4pm. Info: 848-2168.

Panel discussion: "Women and Science." 4pm, Simone de Beauvoir Institute Lounge, 4pm. Info: 848-2373.

Wednesday, April 7

Public meeting of the International Socialists; topic of discussion: the legacy of Malcolm X. H-776, 7:30pm.

Thursday, April 8

Fundraising for Development Projects in Africa and the Carribean, 9am-5pm, Hall building lobby. Info: 274-1076.

FoCUS Board meeting: 4:30pm, H-665. Positions still available for interested people to participate as interim board members.

GENERAL

Peer Helper Centre: students helping students by offering listening and referral skills. 2135 Mackay, rm. 102, Monday-Thursday, 11am-5pm.

The Concordia Jewish Student Union is having their general elections on April 8, from 10:30am to 4pm. Nomination forms are still available at 2020 Mackay, rm. 303. Info: 848-7492.

Term papers & written assignments? Writing assistants work out of Counselling and

Term papers & written assignments? Writing assistants work out of Counselling and Development, providing free services to help you get started, organize ideas. Counselling and Development, 8748-3545.

Volunteers needed at the Montreal Sexual Assault Centre: training sessions to take place in April. Please call 934-4504 or 934-0354, ext. 229.

Volunteers needed for children's reading circle, Saturdays from 2-4pm. Info: Joan, 846-0964. Sponsored by the Concordia Students for Literacy.

Chlorine bleached tampons are toxic—to your body & the environment. Letter-writing meeting, 7pm, Q-PIRG, 2130 Mackay. Info: 848-7585.

Volunteers needed: Need experience related to infant & child development, or community work? Volunteer for Parenthèse, a support group for mothers and their young children at the CLSC Guy metro? Info: Cyndy at 934-0354.

Volunteers: the Reddy Memorial Hospital requires volunteers to translate documents from English to French. Please call Helen Bermingham at 939-6644.

ACCM (AIDS Community Care Montreal) is offering a support group for HIV positive heterosexual men. The group meets twice monthly and offers support and information to men living with HIV through discussion, films, and guest speakers. No cost, and child care can be arranged. Although the group is run in English, Francophones are welcome to attend. Info: Robin Forbes, 939-0075.

Confused or Curious? LBGM (Lesbians, Bisexuals, and Gays of McGill) is restarting peer counseling. Anyone interested in finding out about LBGM or has questions about their sexuality is welcome to drop by room 417, Shatner, or call 398-6822. Hours are during lunch, and 7-10pm, Monday through Saturday.

AIDS hotline: CSAM (Comité SIDA Aide Montréal) 282-9991.

Election Fever is taking over Concordia! The Queer Collective is having its general elections on April 2, 1993. To participate, call 848-7414 or drop by their offices on the second floor of the P-annex, 2020 Mackay.

WOMEN

Lesbian Moms Support Group: call Deborah at 274-8995.

Info Lesbo needs volunteers: lesbian writers, folders, distributors, donations. Please call 282-0100.

Single Moms support group: at the Concordia Women's Centre. Fridays, 1-2:30pm, 2020 Mackay downstairs. Call to confirm attendance with Jackie (leave a message) 848-7431.

Montréal Sexual Assault Centre, 24 hour crisis line: 934-4504.

HIV+ women and Women living with AIDS: the centre for AIDS services of Montreal provides info Mon-Fri, 9am to 5pm. 1168 Ste-Catherine W, suite 202. Info: 954-0170.

Volunteers needed at the Centre d'Action SIDA Montréal (Femmes) 1168 Ste-Catherine O, suite 202. Info: 954-0170.

Bi-the-Way, a discussion group for bisexual women holds meetings every Friday at 8pm at the McGill Women's Union. Info: 598-8661.

CLASSIFIED ADS

RATES: 20¢ per word for Concordia students (CUSA), 25¢ per word for other students and business ads. Deadlines are 5pm Friday for Tuesday issues, 5pm Wednesday for Friday issues. Come to room H-649 in the Hall building and fill out one of our painless forms. Hours: Mon-Fri 10–5. Ads must be accompanied by payment, or they will not run. We do NOT take classified ads by phone or by fax.

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Income Tax, starting $18 before April 10, downtown, Laval. 681-8853.

Tutoring available free of charge to students who have failed the University Writing Test. Tel: 848-2326.

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Continued on page 4

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Students feel left out of courtyard sculpture competition

BY MARK BROOKER

Fine arts students are angry about a competition to place a sculpture in the Visual Arts building courtyard.

There are almost 2,000 students in the faculty of fine arts however,only the 39 students enrolled in sculpture-ceramics-fibres courses are allowed to enter the competition.

"This is unnecessarily restrictive and exclusive," said Lief Harmsen, one of the eligible students. "Other students should be eligible to compete. The borders drawn between various mediums are arbitrary. Art should cross boundaries, not be restricted by them.

"It's like declaring that socialist realism is the only official art," he added.

Harmsen said he entered the competition despite his concerns because it is a great opportunity to have his work seen. The winners also get $600 to pay for their materials and construction costs. Part of that sum is from CUSA.

According to submission guidelines from the department of sculpture, ceramics and fibres, the competition gives students the "unique experience of sculpting and displaying in public."

But design art student Carlos Rodriguez said it's unfair only a handful of students have even a chance to show their work in the courtyard.

Rodriguez went to the chair of his department in October to find out about the competition. At the time, the interim administrator of the design arts department, Kathryn Lipke, was also the chair of the sculpture department. Rodriguez said she told him if he wanted to enter the competition, he could enroll in a sculpture course.

Rodriguez then wrote an opinion piece criticizing the exclusivity of the competition in *Volute*, a Concordia Visual Arts magazine. He said the dean of the department, Robert Parker, read the article before publication and called his criticisms legitimate.

Lipke and Parker could not be reached for comment yesterday.

Rosaura Guzman, a third-year design art student, said many students are not aware they cannot submit sculptures in the competition.

"I always wondered how come only seven or eight students made maquettes (prototypes) for the courtyard," she said. "It's a great opportunity to show work outside, in the environment. I would have loved to try it."

Guzman has done sculpture in the past. But she said design art students are usually confined to making maquettes.

"We never get the chance to turn our maquettes into full scale sculptures. I guess we aren't fighters because this (competition) would be good for more than just the few students who participate," Guzman said.

Other students in visual arts say the closed nature of this competition is not unique. Equipment is often left idle because only students in particular courses are allowed to use it.

"It's unfair to pick on one department," said Harmsen. "There are parts of the faculty which share equipment and space but others are just as exclusive as sculpture. The competition stands out because the courtyard is such a great opportunity."

Maquettes of sculptures planned for the courtyard are on display at the VA building this week. A panel of judges will pick two winners to replace the sculptures currently in the courtyard.

PHOTO BY MARCOS TOWNSEND

Maquette for the Visual Arts courtyard competition by Leah Modigliani and David Labett.

Activists criticize welfare program cuts

$30 cut hurts already unfair system

BY GLORIA CHANG

MONTREAL (CUP)—The provincial government's plan to cut $30 from the cheques of 47,000 welfare recipients won't solve any problems, according to welfare activists.

As part of a cost reduction plan, the Quebec government intends to reduce payments to welfare recipients who receive up to $580 a month but do not participate in employment programs.

But welfare rights groups say the cutbacks will hurt recipients who are willing to participate in the work programs but are waiting to be accepted.

"There simply are not enough programs available for welfare recipients," said Roland Clattenburg of the St. Columba Welfare Rights Group. "There are 60,000 programs for 240,000 people available to participate in at any given time."

However, a spokesperson for a provincial work centre claimed many people are abusing the welfare system.

"The problem is that welfare recipients say they want to participate in an employment program but when they are offered a measure, two out of three say no," said Lynn Rowley, of Manpower.

Welfare rights activist Clattenburg said the welfare system makes it better for a recipient to be classified a non-participant than someone to join a program. While a participant can earn a maximum of $94 per month in savings through the work program, a non-participant can make up to $164, equivalent to about 20 hours of work.

Considering that one must dedicate 80 hours per month to a work program to sustain a participant standing, the difference between $720 for participants and $674 for non-participants is not much.

When asked if welfare recipients are told that they are better off as a non-participant with a part-time job, Clattenburg replied, "Well, we tell them the facts."

Clattenburg says the employment programs are ineffective and poorly organized.

"You don't have a paper saying you can do the job after completing a particular program," he said. "If you want people to get off welfare, programs should be based on an apprenticeship style."

Clattenburg said with transportation costs, very little is actually earned for 80 hours of work. But even so, this does not deter people from wanting to participate, pointed out rachel Dresden, also of St. Columba House.

"The $30 may not sound like much, but you have to remember that it is mounted on several different cuts depending on the individual," said Dresden.

City of Montreal may cut services—again

Libraries, pools and administrative services may be cut again this summer if the City of Montreal comes up short in its annual budget.

At a meeting last week, representatives of the Union des Municipalités de Québec said the federal government will be freezing transfer payments to the provinces and municipalities. This means a $40 million loss to Quebec alone and Montreal will be short $10 million.

Transfer payments are part of the two-year-old Law 145, which was created to take the place of property taxes the federal government pays to municipalities. Municipalities now charge Ottawa for federal buildings and services within their territories. The payments figure into annual budgets of each municipality.

Last summer, the City of Montreal shut down libraries for two weeks and charged higher admission rates at municipal swimming pools when it found it did not have enough funds in its budget.

Daniel Bussieres, spokesperson for Mayor Jean Doré, said the federal freezes are still in the negotiating stage, and that cuts to municipal services have not been discussed.

Meanwhile, Ministry of Finance spokesperson Thomas Van Dusen said there has been no freeze but that some municipalities may be receiving less in transfer payments than they had anticipated. This is due to high provincial growth rates, he added.

—Jennifer Ditchburn

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CLASSIFIED ADS

continued from page 2

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GENERAL

Graduate Student Get-togethers, School of Graduate Studies. The academic year 1992-93 is the inaugural year for the School of Graduate Studies. It will prove to be exciting and will provide us with the opportunity to initiate projects, such as promoting a lecture series by visiting speakers and other similar ventures. to forge stronger links between faculty and students and to stimulate scholarly debate within the community. In addition, Dean Martin Kusy would like to meet with graduate students so we have arranged "get-togethers" for this purpose. There will be two such sessions each semester at our Graduate Administrative offices, 2145 Mackay Street. They will be held from 6pm to 8pm on the following dates: First semester, Tuesday, October 6, 1992, Thursday, November 12, 1992. Second semester: Wednesday, February 3, 1993, Monday, March 8, 1993. Because our space is limited, I ask that you please reserve one of the following dates by contacting Ms. Kali Sakell at 848-3803 if you are interested in attending. We look forward to seeing you.

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PERSONALS

Lonely single independent male in late twenties would like to have a girlfriend non-smoker for serious relationship. Phone Jo, 278-7214.

Thursday April 1st, Webster Library, 1pm. You: black co-op t-shirt, biology book, great shampoo. Would like 2CU again. Please reply, "Knuckles."

Single male in his early 30's would like to meet a woman for a serious relationship. Phone Bobby: 937-2932.

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EVENING (AFTER 6:00): $5.00
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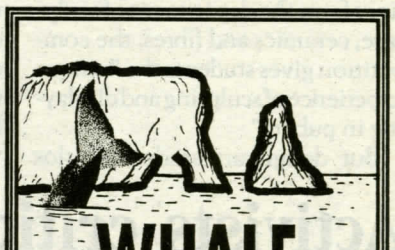

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Loan program changes will hurt poor students

BY KATIE SWOGER

GRAPHIC BY CARLOS RODRIGUEZ

OTTAWA (CUP)—Students who need loans most may be left out in the cold next year, if a proposed deal by the federal government to have banks take over the Canada Student Loans Program goes through.

According to a plan outlined in confidential government documents, the provincial government will still determine students' eligibility for loans but banks will negotiate the loans with students.

The federal government currently guarantees repayment of all student loans to banks, so loans requests are never rejected. But the new proposal gives banks more reason to reject student loan applications.

"There's no guarantee (in the plan) that you are going to get your loan," said Kim Newton, a vice-president at Carleton University's undergraduate students' association. "If the government doesn't guarantee it, how do we get a loan?

"Do you need collateral? Do you need co-signers? Does the co-signer have to be a parent?"

The government document, titled "Request for Financing Canada Student Loans," offers no protection for students with bad credit ratings.

"The lender(s) will negotiate CSLs with all applicants who present valid certificates, with the exception at lender(s)' discretion of any applicants who have an established history of credit abuse," it states.

But in an article published in The Globe and Mail March 20, Secretary of State Monique Landry denied that some students will be rejected for loans under the plan.

"The lender or lenders will be required to make loans to all eligible students," Landry said.

The document also contains a "Summary of the New Financing Structure for Canada Student Loans."

According to the summary, the Department of the Secretary of State would pay the bank a "risk premium." This payment would be equal to 5 per cent of the value of full-time loans to be repayed that year and 5 per cent of the value of all part-time funds borrowed that year.

But the plan excludes government guarantees of the loans and does not say banks must provide them to all eligible students.

The plan also states that the Department of the Secretary of State "is considering revising eligibility requirements for individuals to place greater emphasis on results and to link aid to level of study, successful and timely completion of studies."

The deadline for banks to respond to the plan was March 12. Tom Lumsden, a spokesperson for the Royal Bank, refused to comment on his company's response to the proposal.

But he said the plan is vague.

"It's very grey right now," Lumsden said. "The nuts and bolts of the contract haven't even been discussed yet."

Lumsden also said the government hopes to pass the plan in Parliament by June and have it in place by September.

But the government's time line may be hampered by its negotiations with the banks.

The Globe and Mail's article stated that "talk in financial circles is that none of the lenders are happy with the 5 per cent risk premium on the grounds that it would not be enough to compensate for the high delinquency rate for student loans."

It also stated that the country's large lending institutions are believed to have counterproposed risk premiums up to about 30 per cent a year.

According to the "Request for Financing Canada Student Loans," about 5.2 per cent of borrowers do not repay their student loans. The average consumer loan default rate is 2.5 per cent.

The document states the department estimates this default rate can be reduced from 5.2 per cent to 4.9 per cent: "In this context, the Department of the Secretary of State is proposing a risk premium of 5%."

The plan also outlines a new interest rate plan for the loans. Under the present program, the government sets a fixed rate for the repayment of student loans, according to Bev Dillabough, a student loans officer at the Carleton branch of the Bank of Nova Scotia. The fixed interest rate remains the same through the repayment period.

But under the new plan, borrowers would have the option of paying either a floating rate—which changes during the repayment period—or a fixed rate of interest. Part-time loans borrowers would pay floating interest rates.

If the deal is implemented, the bank or banks that take over the program will have a five-year contract with the government.

But the plan makes no provision for what will happen to the program when the contract expires.

Anti-racism foundation put on hold

BY KRISTEN BOON

MONTREAL (CUP)—Federal budget cuts are putting anti-racism initiatives on the back-burner.

The government saved $12 million this year by delaying the creation of the Canadian Race Relations Foundation. The foundation was part of a 1988 agreement made between Japanese Canadians and the federal government to redress war-time damages.

"The fact that they have not taken action means it is not a high priority," said Art Miki, former president of the National Association of Japanese Canadians. "(But) we need this body and foundation to promote awareness of multicultural issues."

However the federal government claims these cuts do not indicate a lessening commitment to race issues.

"Our priorities haven't waned in terms of policy, it all comes down to dollars and cents. Everybody will have to give a bit until the economy turns around," said Tom Van Dusen, press secretary for the Ministry of Finance.

Between 1941 and 1942, thousands of Japanese lost their property and were relocated to work camps in the British Columbia interior. In 1988, the federal government began giving $1,200 to Japanese people relocated during the Second World War but has indefinitely postponed its $12 million contribution.

The purpose of the Canadian Race Relations Foundation is to increase accessibility and coordination of anti-racism activities. Although part of the package to redress Japanese Canadians, it will address all cultural groups.

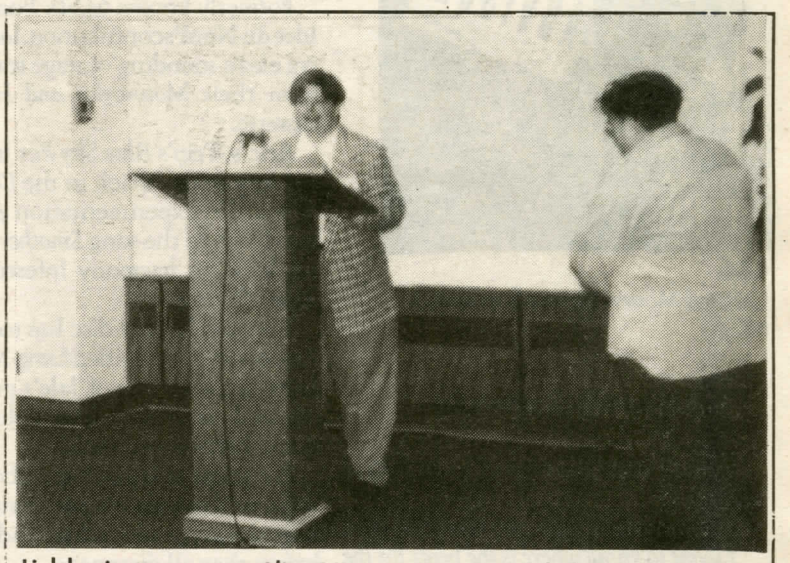
"The foundation will oversee training for race relations programs, and it will organize information and research data bases," said Miki. "All that is left to do is allocate the funds, and create the board."

The foundation anticipated a $24 million endowment, of which $12 million was to be provided by the Japanese community in commemoration of Japanese-Canadians who suffered injustices during the Second World War. The interest off the endowment would be used for actual operating costs.

The National Association of Japanese Canadians has suggested two rebudgeting alternatives. One option is for the government to provide $2 million dollars, the equivalent of the yearly interest, and provide the rest of the funds at a later date. The government has not responded to either of these suggestions.

Cuts to government spending have hurt many organizations. The merger of the Canada Council and the Social Sciences and Humanities Research Council was a part of this initiative.

The government expects to save $70 million over the next four years. However, the initial costs of "streamlining" have been estimated at $11 million.



Link business manager Alice O'Brien won an Award of Merit at the CCSL awards ceremony last night. Student winners were: Tracey Nesbitt, Aziz Sharafi, Robert Graves, Tisca Pratt, Jason Boyd, and Ingrid Bottausci.

Student work stolen for ad campaign

York University and Cotton Ginny burn students

BY HARRY RUDOLFS

TORONTO (CUP)—Fine Arts students at York University may sue the university and a national clothing chain for photographing their work without permission.

Clothing company Cotton Ginny is featuring their art on posters displayed in about 70 of its stores across Canada. The prints show models in front of the student paintings.

Gaby Fraschetti, Visual Arts council president, said the students feel betrayed by the university.

"Corporations shouldn't be allowed to exploit the work of the student," she said.

The Toronto-based clothing retailer hired John Emrys to photograph the chain's spring line on Jan. 20. Emerys had rented a building from the fine arts faculty for $700.

A memo sent to Emrys the day before the shoot from administrative assistant Marie Gonsalves stated, "If students are unavailable to sign releases, shoot will be done around the work or blurred into the background."

But students didn't sign the release forms and the work is clearly visible in the ads.

Joe Thorton said he only found out his work had been photographed several days after the incident. He said he received a release about a week later, but returned it because he didn't like the wording.

"The intention of the work has been spoiled," he said. "They've turned it into an ad to sell a T-shirt."

Thorton said he wants an apology from the university.

continued on page 8

Flirt with our award-winning Business Manager ... Write News for the Link

SPINS

School of Fish
Human Cannonball
Capitol/EMI
BY ANUSKA GARCIA

California's **School of Fish**'s second album on Capitol kicks with better instrumentation, straightahead guitar music and that overall cool school sound. Power pop with finespun vocals except on *Fuzzed and Fading* where the singer sounds like **Bono**. Otherwise it's melodic and harmonic groove'n'grind. It's boppy enough to toss your newly acquired coif-dreads but as underground as a **DC/Dischord**-ish record with less crunch.

CB4
Original Motion Picture Soundtrack
MCA

BY JAMES-JASON LEE

...black radio put most of us to sleep in the 90s
with too many, I say, too many slo' jams
I want to know where is the beats for the mind and the feet...

Chuck D's declaration of hardcore independence launches the album with the power of his poetry. Followed by **Public Enemy**'s *Livin' in a Zoo*, the A side demonstrates rap's strength. In their hands, rap is political and driving. The rhymes — sharp and to the point — set the tone for the serious side of the comedy's soundtrack.

The all-star line-up — **Public Enemy, PM Dawn, Hurricaine with The Beastie Boys**, and, the house-band, **CB4** (Daddy-O, Hi-C and Kool Moe Dee) — are impressive.

But there are holes on the B side. Littered with diet rap/R'n'B by **Tracie Spencer** and **Blackstreet**, it becomes silly and cheesy. **CB4**'s contribution is also uneven: *Sweat of My Balls* is funny and *Straight Out of Locash* and *Rapper's Delight* are not. CB4 may be a funny film: so go see it.

Various Artists
Never Mind The Mulluscs
Sub Pop/Cargo
BY ROBERT GAUVIN

I can see it now, all these Central Canadians wondering what the hell is a 'mullusc'. Putting shellfish aside, *Never Mind The Mulluscs* is a four band compilation which shows no surprises for followers of Maritime music.

Sloan's *Pillow Fight* could easily be an out take from their debut album *Smeared*.

Formerly known as **Six Foot Three**, **Idee du Nord**'s contribution, *Iodine Eyes*, is a clean sounding vintage track taken from their *Motorcyles and Halleluyas* cassette.

Eric's Trip's *Blue Sky For Julie* blurb is a serious flashback to the *Drowning-Warm Girl* experimentation era of the band. While the song *Smother* is a typical kick ass harmony infested **Eric's Trip** offering.

The jewel of the disc has to be **Jale**'s lone contribution titled *Lung*. Musically *Lung* surpasses any of **Jale**'s previously released material to date, including the **Aunt Betty** seven inch.

For those still confused about Mulluscs, in this case it's and oyster with a huge shinny pearl hidden inside. Find it before they all disappear.

Make way for the fra

The history of the Quebec und

Part Two of the French Music Scene

Part one of the history of The Quebec Music Underground Scene left off with a salut to Les Beruriers Noirs, a french band who had major influence on the promotion of the Quebec underground music scene.
BY ROBERT GAUVIN

Ondes de Choc and Lâchés Lousses

One of the fruits the **Bérurier Noir** tour cultivated was motivation for a series of indie cassettes set by *Lunatik Asylum* and a local fanzine *Rectangle* under the banner *Ondes De Choc*.

"How it took off is that we were all musicians ourselves," said Jean Marc Ravatel of *Lunatik Asylum*. "We told ourselves—look, here we are musicians without any jam space and without any tools—so we should get together and rent ourselves a place. And, well, from that location other people joined and we decided to create a pre-production studio and eventually we could help the young Montreal rock musicians to bring out cassettes."

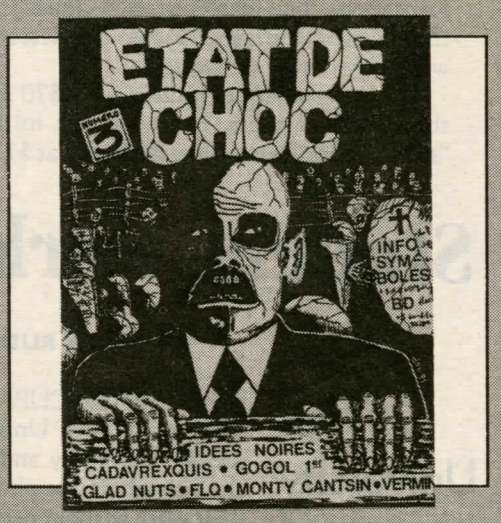
"When we began the series *Ondes De Choc* it was in '89," recalled Ravatel. "It was a project that we had which was initiated by someone from the *Rectangle*, which was a rock zine. *Rectangle* said it would be good to bring out cassettes every two months featuring up-and-coming acts. So at that time we still had a few funds left and agreed to go along. We got out 13 cassettes in a variety of styles. In the beginning there were more rock groups and at the end we became more diversified—like with **Marie Et Ses Quatre Maris** and **Nitroglycerine** which were very particular acts."

Each artist got 100 tapes printed, a launch party, and tapes for promotional purposes. The launches were successful. But after the 10th launch, ODC decided to concentrate on one band at a time, printing more cassettes per issue and holding large release shows.

At about the same time, work was going into a concept called *Lâchés Lousses* , an album compilation regrouping a mix of bands which hung around the scene after the **Bérurier** assault.

The first *Lâchés Lousses* was composed of an impressive line up of bands including **Amnésie, Idée Noires, Camel Clutch, Les Tâches, Goat, Les Stups** and the wierdness of **Les Biberons Bâtis**. Soon the Lâchés Lousses compilation concept became the focus for many bands.

Although a sequal to the first release was not guaranteed, many of the groups in the scene were preparing submissions and planning to appear on *Lâchés Lousses II*. Not only did the full-length albums expose the underground talent involved outside the province, they also acted as something bands could aim towards in the future.



The benefit of both the *ODC* series and the *Lâchés Lousses* compilations, among other things, encouraged and showed the masses, it was possible to self-produce one's own material.

Evolution of demos

Now that musicians had begun performing in French, demos needed to be recorded on their own. Fortunately, the Ondes De Choc series proved it was possible to self produce demo cassettes. But it took the encouragement of radio and indie shops like L'Oblique to provide the added incentives to record.

"Some groups were so popular they had a good fan support base to put on shows," says Luc Berard, of L'Oblique "But no one had demos in the beginning." As a result, CIBL radio began to ask bands for demos during interviews.

"So the next time they retu
or two on tape," Berard continued,
regularly be played on the air. Then t
general public."

At the moment, demos are a hot it
bands have spread their influence th
than in live performances. Groups lik
Les Krostons and to a certain exten
molding the scene.

Fanzines and Radio

"There has never been a tra
says Nicolas Bouchard, of Tir Groupé
methods to inform themselves. Probl
what's going on.'

Spin my

MM&M: not peanu

BY PAUL S. JESZENSZKY

Shiva Space Machine
Me, Mom & Morgentaler
Cargo/MCA

Although this album is not as creative as it's name, *Shiva Space Machine* does manage to capture the usual **MM&M** spunk on a few tracks. One particular song which captured my attention was *Oh Well*. It

cophone indie scene

rground music scene- Part 2

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"One of the first to promote demos and alternative music was [a fanzine called] *the Lézzard*," says Luc Berard. "It wasn't just local, it was everywhere, you could find reviews of Hungarian groups, American groups, bands from Quebec or anywhere."

Still, the scene has seen its share of some small local fanzines.

Some of the publications worth mentioning as having marked the scene include *Ramblin Rose, Cargo Cult, Comme Un Boumerang, Rectangle, Carnet Noir* and *Etat De Choc*.

But other tools were necessary for the development of a scene —namely community radio and independent publications.

Radio not only provided information on where shows were taking place,but it became an important medium to introduce the latest stuff from France and new local acts in the Montreal scene. Apart from CIBL, one of the oldest and most influential of these shows is *Comme Un Boumerang*, now on CKUT.

"There used to be a show called *Rock Egarrat*. They would go record live shows a bit like *Where It Lives on Underground Sounds*. They did shows of local bands and would rebroadcast extracts," recalls Michel Meunier, of L'Oblique.

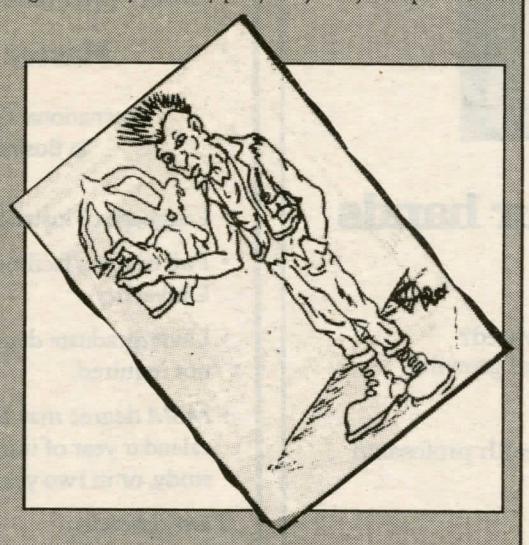
"Still again, it's the same people who listen to CIBL who will read the fanzines,' says Nicholas. "Since it's the same people, they really keep these groups alive very sporadically and vital on a small scale. But it does not allow a band to get the larger audience which it deserves. Because there is no middle link between the smaller broadcasters and the majors. "

It is quite obvious the Francophone underground scene in Montreal has seen a steady growth since the days of the first benefit performance at the underground jam space *L'Usine*. But throughout the current period some of the people involved are attempting to bring the scene beyond the primitive adolescent characteristics of the **Bérurier Noir** stereotypes.

Unfortunately it is groups such as **Les 3/4 Putains, les Michels, Marie Et Ses Quatre Maris** and **Sauve Qui Peut** who have been shunned by the mainstream establishment even though they are totally different from the stereotypical punk-beatbox-loving traits portrayed by the larger scene.

"People have not evolved musically," says Pat de Brat,of *Comme Un Boumerang*. "The old dinosaurs in mainstream music are still there and they do not intend to make any space, so we must break down these old structures. This has proven to be a difficult task."

"The major problem in my opinion are places to perform in Montreal and the surrounding area. If you only play in your jam space and never perform in front of a crowd after a while it will fall apart," says Jean Marc Ravatel of *Lunatik Asylum*.



He also goes on to point out that *Lunatik Asylum* has stepped back from some of the approaches used in 1988, the number of venues available have diminished from a dozen to only three or four.As a result owners take advantage of bands by almost charging them to play. This, along with the never changing attitudes of the industry are some severe problems Jean Marc listed.

Both *Tir Groupé* and *Lunatik Asylum* have changed the way they work within the Francophone indie scene; they focus all their energies on fewer groups. People such as Jean Marc of *Lunatik Asylum* hopes organizations such as his and *Tir Groupé* can survive long enough until a breakthrough occurs in the mainstream

Shiva

almond or ska

s fast, driving pace that
ts the feet tapping. On the
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album.
Me, Mom & Morgentaler at the Spectrum April 16th, 30pm.

BY STEPHEN SMEGELSKI

The Last Temptation of Jesus Jones

Pop music's evolution has been a strange trip....you know the story.

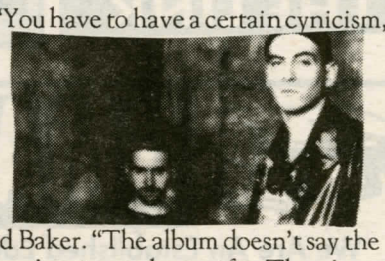
Oscillating in England, **Jesus Jones** stands at the forefront of bands who have met at the crossroads of Pop-Rave-Techno culture. After a fine debut album *Liquidizer* (1989) and their breakthrough follow-up *Doubt* (1991), the group has come ever closer to bridging the gap between dance and rock music fans.

Calling from England on the brink of their North American tour, **Jesus Jones'** keyboardist Iain Baker spoke of the band's new album *Perverse* and the possibilities of musical genre-hopping.

"I don't think *Perverse* is a regression," said Baker. "In a basic sense it's like our first album *Liquidizer*, loud and noisy. It was definately a reaction against our last album *Doubt*. In 1993 it was the right thing to do. Doubt reflected how we were then."

The group's new album has a stronger techno edge than previous. But technology has its limitations, as the band is aware.

"You have to have a certain cynicism,"



said Baker. "The album doesn't say the future's going to be terrific. There's an up and down side to computers. You have to retain a certain healthy cynicism."

The band is aware of the trappings of techno music in playing live and have attempted to retain a rock spirit in their shows. Baker can be seen dragging his keyboards all over the stage until they literally get smashed.

"When we play live, it would be easy for us to get behind five keyboards and stand still," explained Baker. "But we play to a rock audience. It's important to present our music within the boundaries people are happier with. Bands like **The Shamen,** who have gone techno and ignored rock music. We're preaching to the unconverted which is why we use guitars. It's more subversive."

Discussion turns to musical trends and the way in which popular music has evolved in the past 25 years.

"Our influences are basically techno," said Baker. There's always been good pop music. In the 60's there was **The Beatles**, in the 70's there was glam and punk—which was really quite pop—in the 80's there were bands like the **Jesus and Mary Chain**. Something like **Snow** is a really good pop record. The music is constantly changing."

And would **Jesus Jones** ever record an oh-so-trendy 'unplugged' acoustic album?

"The whole thing that made the guitar exciting was when it got plugged in. Neil Young has made all these acoustic albums but it wasn't until he recorded his *Arc/Weld* album that I started listening. It was like 'Yeah! Noise, feedback, brilliant!' Now people are going 'Let's get unplugged again'. No! Keep it plugged in! "

When asked about the emerging popularity of Rave culture and whether **Jesus Jones** played a part in it, Baker was doubtful.

"You'd never hear our records played at a Rave," he said. "We're not part of that. We're about taking all our influences and subverting them, giving them back to our rock audience."

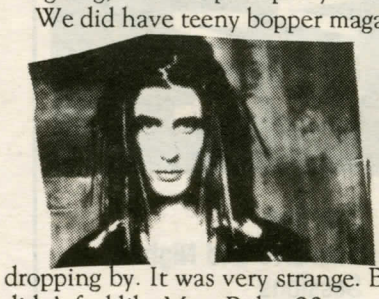
And what does Baker think about Rave culture itself?

"I think it's a very healthy thing as long as it's promoted properly," he said. "It can teach people about music, bringing back ideas and the excitement. Sure, there are drugs but that's a problem with any emerging youth culture."

Attention turns to the media itself when Baker is asked what he thinks of **Jesus Jones** being marketed by some as a group of techno pin-up boys.

"Jesus!" exclaimed Baker laughing,"Techno pin-up boys! Wow!

We did have teeny bopper magazines



dropping by. It was very strange. But I didn't feel like Marc Bolan 20 years ago saying 'Don't put me on your walls'. We just go along with the flow. If you're doing an interview with these magazines, at least you can be aware of what's going on and use that to your own advantage."

However the question on everyone's mind is 'What is the scoop with those cryptic masked wrestlers on the cover and inside the new album?'

"Oh, those," laughed Baker, "Brilliant! Usually we use things that end up being part of our moralizing. But these were not. We saw these photos and we said 'Nice photos!' They're one of those glorious things that has nothing to do with the album."

Jesus!

Jesus Jones, with opening band **Stereo MC's** at the Spectrum (318 Ste. Catherine W.) Mon., April 12 at 8pm. Tickets cost $13.50. Info.: 861-5851.

Cotton Ginny

continued from page 5

"I would like them to admit they made an error," he said. "I'm sure as hell not the one who did."

But Emrys said he assumed the rental agreement allowed him to use the fine arts building and that the releases would be signed later.

"The administration didn't consider the fact that the students wouldn't sign," he said.

Acting Dean of Fine Arts Seth Feldman countered, "If it comes to someone suing me, I will very happily turn around and take out any distress I have on the photographer."

The students originally wanted an injunction to remove the ads, said Visual Arts council president Fraschetti. But have since changed their demands to "a cash settlement and possibly equipment for fine arts."

Allan Clark, vice-president of marketing for Cotton Ginny said he is anxious to settle with the students but is having trouble meeting with them.

"If they want us to take (the ads) down we will take them down," he said. "If they want a settlement, we'll give them a settlement."

The 12 fine arts students whose work may have been misappropriated have hired lawyers.

Their lawyer Tim Danson denied that any suit has been launched.

Cotton Ginny, the students and their respective lawyers will meet in a couple of weeks, Fraschetti said.

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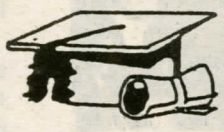

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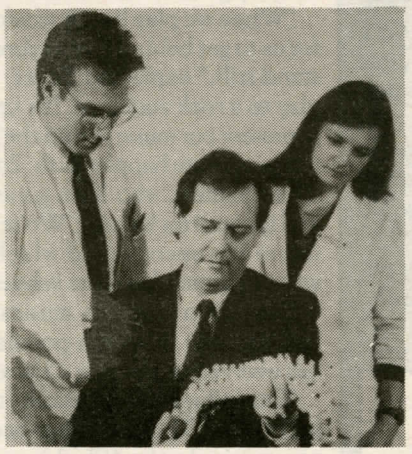

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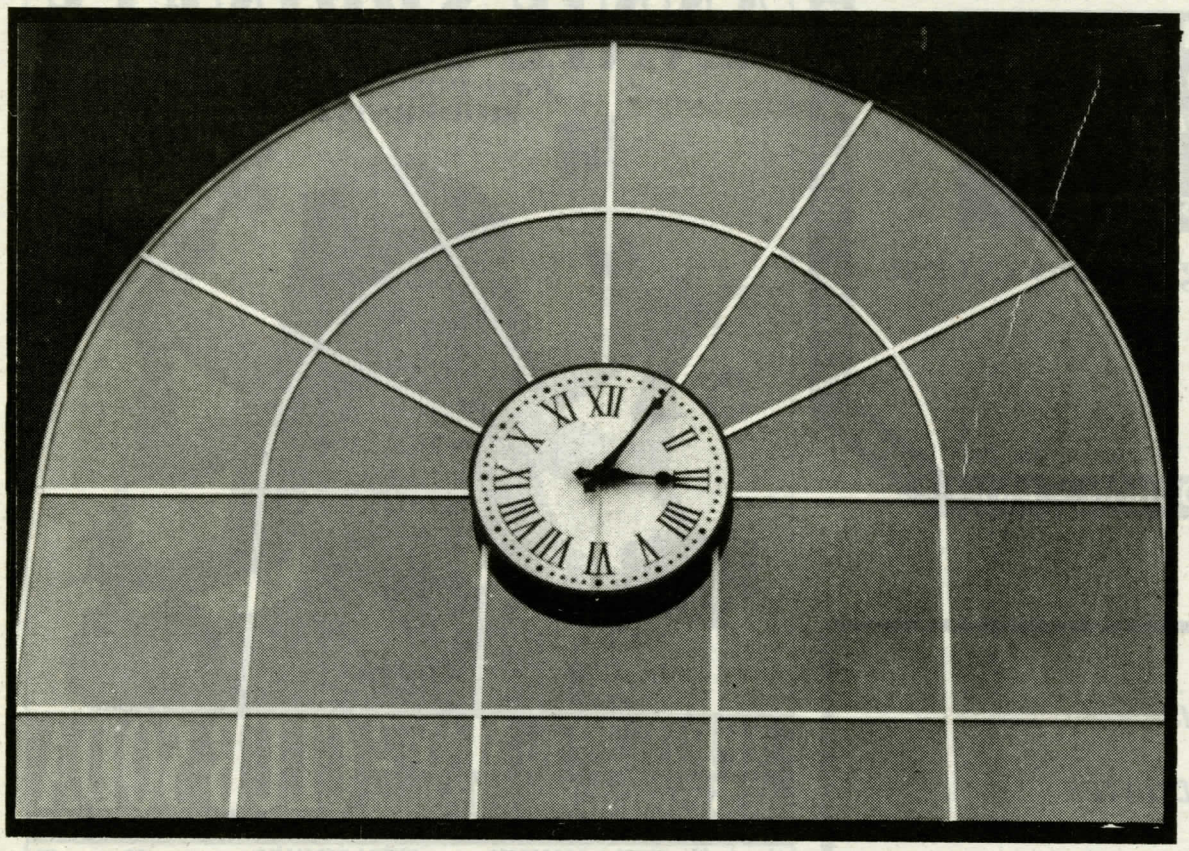


PHOTO BY MICHELLE MATTHEWS

Saturday, November 14, 1992. (in my kitchen)

Hell, chaos; remembrance of years ago. I plugged on some **Me, Mom and Morgentaler**. 1989 Marianopolis. Wow. *Bagels, Lox and Rock'n'Roll.* Picture **MM&M** played a warped ska version of *Twist and Shout* in the Marianopolis cafeteria to a bunch of bored rich kids who are now paying 20$ to see them. The alcove. Matt & Gus & Kim & Sid & Keith & the rest of the gang. Josh, Emmett, Nathalie, Erik, CMCR. My radio show with Vesna. The *New Music Fest '90*— organized by Duncan McTavish. **Voïvod, Doughboys**.... *Away*. **TJ Plenty & Friends** at the Amnesty International Benefit at Foufounes. Foufounes' seventh anniversary bash with **DBC** and **Me, Mom**. Free beer, first night at Foufs with Christel, Calina and Marinella, scared, excited, cool skins— boys. Me, Mom and friends. School. Scene. **Jerry Jerry** and CKUT, Underground Sounds. **Drones-Tribe**, and it's final reincarnation into the **Atomic Folk. Lizard, Infamous Basturds, Grim Skunk**. Wow. Hardcore, ska, fun. Graduation.

1992- **Bodycount**, racism in American society, Clinton-Gore. PMRC, **Ice-T**, Ice Cube, Lollapaloooza, the **Mother Love Bone-Pearl Jam-Temple of the Dog-Soundgarden- Green River- Seattle affair**. Seattle. Voïvod goes progressive. **Doughboys** go major. **Grim** flourishes. **Groovy** too. New ska— **Fishbone** trend. Foufounes is huge- cavernous. **Nirvana** and **Chili Peppers** are the norm. *Reargarde* and indie music is forgotten. Legends die. **Popper** is gone. Things are finished but somewhere, deep down in the dark pit of the scene, within the circuitry of the dark alley of Montreal's near-centre-east side- west of the Village- where it's hip to be gay. Somewhere in this chaos of bright flourescent light 1000-watt major label beer-sponsored PC-labelled cool flannel music. New born hardcore hippies of hype. The Hyppies. A light blinks and fades. Somewhere a band has gone down to the basement. Revival. Survival. Enclosure. Exclusive. Raw. Drugs. Needles. Hell's Smell. Beer. Barf. Punks not Dead just hidden. You have to find it. Foufounes is fodder for kiddie crowds. Punk lives there as the older barmaids sit like bastions of the past two decades. Punk still lives in the mean streets. It doesn't wear 14-hole brand new orange stitching blue ranger sole Doc Marten's boots. It doesn't have blue hair. It has no appearance. It is the suffering of the poor, now more numerous, more ominous, more widespread than the rich 70's when punk was born. It doesn't pay 80 bucks for a Sid Vicious teeshirt but it collects free boots from the Salvation Army.

RRROAARR!!!!!!! --November 20, 1992.

That's all I had to say. Sweet dreams. I am plagued with strange dreams. I am in a strange state of mind. I'd like to leave. Go away. Surround myself with people who are new yet similar to me. I think about Seattle. About America. The rest of Canada. New Orleans, Austin, DC, NYC, Banff, these are places I'd like to see. I'm itching for a change. Tour Europe. But I need money for this. Not bad.I can certainly do something about that. Must buy *Das Kapital Vol. I*, a computer. Do shitloads of homework. The test is coming up soon. What if I do not pass it? What if I don't get into that *Kool Skool. Then* what? What can I do?

And I still don't know know what to do with my life.

I'm not even ready to let go of my seemingly anarchist-- childish self. I know that at some point I'd have to clip my hair into a modest businesswoman success look with a suit and a briefcase and pumps. Nothing could disturb me more than to know that I'll have to keep things to myself. This is bullshit.

I'm tired. I don't know what to do.

There are some people who have it in their minds what they are going to do. They waste no time and pursue their goal like mad. The dancers have studied Barishnikov's moves from age 3, the musicians were raised on jazz, classical, blues and have gone to fine arts schools as little children, the scientists have held fascination with nature and chemistry in high school, the supermodels have been the centre of attention in their families, the political analysts zealously read and follow the media and read up about countries, histories, economies. The lawyers have always held a skill in hypocrisy and keeping up a polished front, the businesspeople always wanted money, the feminists have said the word "go" for women since Day One, the politicians have had the connections as rich and affluent boys...I do not belong to any clique.

I feel like I'm running but not moving. It's frustrating. And my procrastination does not help any. I don't have any guiding principles because I become cynical about anything that masters someone into routine and I notice the flaws and reject them.

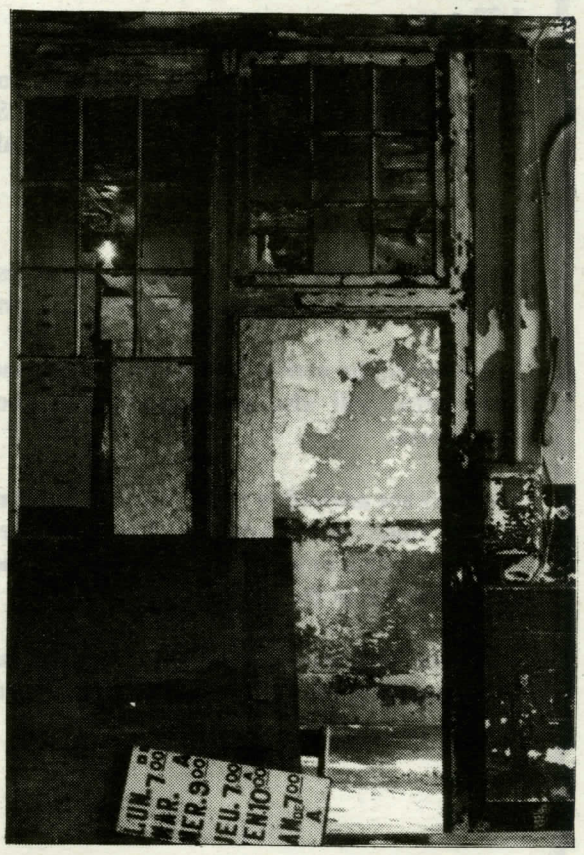
Where do I see myself 10 years from now? I'll be 31 years old. By that time I should be settled down to a sedentary life. But somehow the concept of "settling doen" goes against my nature-- I only settle down in *very short bits*.

The only thing I do want is to be rich. Very rich. Not in the millions but very well off all the same. OK. So it will not be with journalism, media, music that I get these things.Or...maybe? Maybe if I become a very well paid music journalist, or a concert promoter or a band promoter, record company executive, I don't know....I want to dream about flying again.

November 30, 1992 11pm on the bus.

YIPPEE, I'm going to the CUP Conference!!!!!!!!!!

AS RECORDED BY A VERY CONFUSED AND BUSY MARIA @NUSKA GARCIA KLEIN



PHOTOS BY MICHELLE MATTHEWS

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1993 SPRING CONVOCATIONS

INFORMATION TO POTENTIAL GRADUATES

This year the Convocation ceremonies will be held as follows:

Friday, June 4,
ENGINEERING & COMPUTER SCIENCE
Place des Arts
Salle Wilfrid-Pelletier
10:00 a.m.

Friday, June 4,
COMMERCE & ADMINISTRATION
Place des Arts
Salle Wilfrid-Pelletier
2:00 p.m.

***Sunday, June 6,**
ARTS & SCIENCE
Place des Arts
Salle Wilfrid-Pelletier
1:30 p.m.

***Sunday, June 6,**
ARTS & SCIENCE
Place des Arts
Salle Wilfrid-Pelletier
7:30 p.m.

Tuesday, June 8
FINE ARTS
Concert Hall (Loyola Campus)
2:00 p.m.

*** Letters forwarded to successful candidates in the Faculty of Arts & Science will clearly indicate the time of Convocation on a personal basis.**

Students will be notified in late May of the successful completion of their degree programme. This letter will also give information about academic dress, tickets and convocation procedures.

Students are advised to check with the Student Accounts Office to ensure that all student fees, library fines, and graduation fees have been paid. Students are requested to pay their accounts with a money-order, certified cheque, or cash by May 25th in order to be permitted to participate in the convocation ceremonies or receive degrees.

Place des Arts provides assistance and has parking facilities for wheelchair users. Use box office entrance off de Maisonneuve Blvd. West and inquire at the Security kiosque.

TO OUR VOLUNTEERS

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ANNIE SPRINKLE

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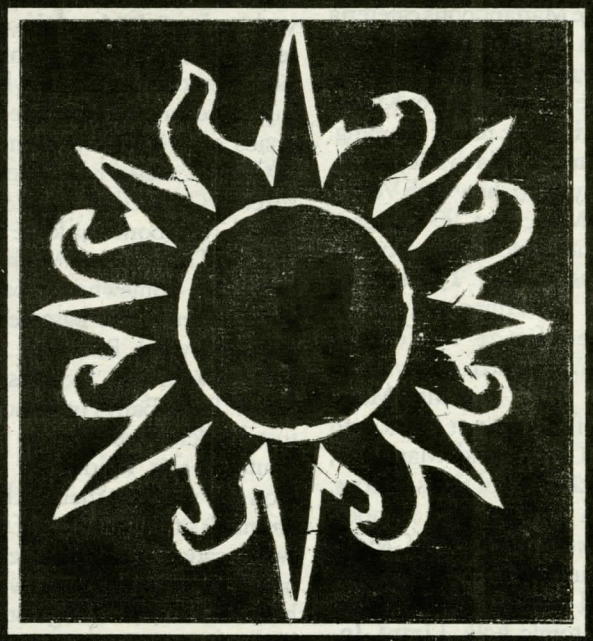


BLACKOUT

The Link welcomes letters to the editor. We are committed to printing all letters we receive which include a telephone number, are 300 words or less, typed, signed by the author, and are not racist, sexist, homophobic, classist or ageist. We reserve the right to edit for length and clarity. Anonymity can be arranged with the editor.

Poem racist and violent

The Link prides itself for promoting the eradication of discrimination in all its forms (special issues on women, on black people and native peoples, on people with disabilities). And for this reason we cannot understand how its editors have allowed for such a racist and violent poem as "and after your degree?" (Published in *the Link* — March 2, 1993 issue) to be printed. Does it mean that racism against francophones is not racist per se? And if we replaced the word franco-phone from "*with the gun cocked against his arrogant francophone head*" by black, or Jewish, or native, does it make it any worse?

We feel profoundly hurt by this poem, as francophones and feminists. That this malevolent poem be printed in the special issue on International Women's Week next to a drawing of women in struggle is even more insulting. It is in complete contradiction to the objectives of the fight for justice and equality for all women.

The Link certainly owes an apology to all its readers for this insult. As for its author, T.S. Pratt, we only hope that she understands the harm she has done and the violence she is perpetuating. In any case, we strongly wish that she will not be able to publish any more of this racist literature.

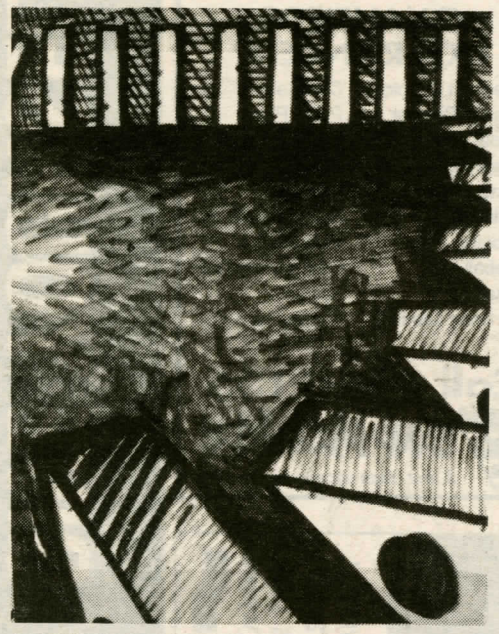
Michelle Séguin
Vali Fugulin
Office of the Status of Women

Link photog fights back

Before I even stepped into a classroom at this university, I have wanted to take pictures for the Link. I was born to be a Linkie. However, recent events have given me a disgruntled view of how things are done around your offices. I seem to be treated like a second rate photographer.

I signed my name to a list of people interested in working for your newspaper in September 1992. I did not receive an assignment until January 1993. This was a last minute call for me to photograph the Bourbon Tabarnacle Choir at Club Soda. I agreed.

Entrance for photographers is supposed to be arranged before hand, but the time restraints forced me to slip in with the event's reviewer. Given only his name and not knowing what he looked like, I stood in the lobby of Club Soda for half an hour waiting for the reporter. We never met up. So, to not ruin my big chance to break into the elite, I paid $13 admission.



GRAPHIC BY CARLOS RODRIGUEZ

My photograph ran in the newspaper, but I was never reimbursed.

Then I was assigned to take photographs of men's basketball in February. I rushed over to the Loyola Gym on a Tuesday night and spent my Thursday night developing the film. That issue of The Link did not have a sports section. Each day I look at my photos and ask why? I wonder what could have happened had these photographs been published.

The third and last mishap occured not in a club on Parc Avenue, or in the Loyola Gym, but in the Link office. To make matters worse, it spilled onto the front page of the Tuesday March 30 issue. The cover depicts a bus seen through it's own mirror. It was photographed, developed and enlarged by me, but I did not receive any credit. None. Zip. Not even a remark in the contributor column.

After some investigation, I was told that the loss of the byline was actually my own fault. Well more precisely my name: is it David A. Dennick or David Dennick.

Well to set the record straight, it is David A. Dennick—if you're wondering what the A stands for, think back to the first guy who bit into an apple.

Sometime in this Taste Great/Less filling-esque debate that took place last production night, my photocredit was lost forever. I woke up this morning to a sunny day, but a nameless photograph in the Link.

This last turn-of-events has made me feel I have been thrown out of Paradise for the very last time. All I really want is to be given a little credit. You can keep the $13 and the men's basketball negatives.

David A. Dennick

Reuniting CASA, ECA and CUSA

You may or may not have heard about FoCUS, for that matter, you may even have formed an opinion about this particular subject. At this time, however, I think it is essential to present ourselves to you. FoCUS (Federation of Concordia University Students) is a working group committed to looking for a structure of government which would protect the students from the problems which have plagued their government over the past year.

FoCUS, ideally will re-unite CASA (Commerce and Administration Student Association) and the ECA (Enginerring and Computer Science Association) with the Arts and Science and Fine Arts faculties. In doing so, we will be ensuring better faculty representation. The proposed structure would have FoCUS as a central government with the following student associations under it: CASA, ECA, Arts and Science as well as the Fine Arts Student Alliance. This structure would allow for strictly faculty issues to addressed to the individual faculty associations, while ensuring that student issues are addressed to a body that represents all of the students.

It is essential, however, that we get input from all students to make this work. We encourage all students to attend, to ensure that we have as diverse a set of opinions on this issue. The goal is to properly represent the students, this cannot be done without your help. It is, I feel, in both FoCUS's and your best interests, to have you attend our next meeting April 8 at 4:30 p.m. in room H-665.

Alastair Deri-Power
FoCUS secretary

Editorial

OUT OF FOCUS

Citizens of the Soviet Union weren't happy with their government, so they abolished it and replaced it with some kind of federation. Now a handful of students want to abolish CUSA and replace it with a "student federation" called FoCUS.

It won't be long before our co-presidents meet with Bill Clinton in Vancouver.

The federation would be responsible for services used by the entire student body. Independent associations would provide services specific to the needs of each faculty's students. Each association would have equal representation in the federation.

Just what we need: more government.

The federation emulates the Charlottetown Accord. The faculty of engineering will have the same number of representatives as arts and sciences.

Sort of like PEI being the equal of Ontario.

The university administration will be thrilled to collect student levies for five different associations and likewise, the Board of Governors will be overjoyed to listen to each of those five groups.

And another thing. Why are FoCUS supporters participating in CUSA? (Some of them are on the BoD.) They must be inspired by those great nation builders in the Bloc Québecois.

The commerce association is another big supporter of FoCUS. But CASA will probably give it a year or two and then vote to separate when FoCUS doesn't do everything it wants.

Even Grimes and Dalton have shown interest in FoCUS. Didn't they just spend a year running to be co-presidents of CUSA?

CUSA's problems are 1) financial: and there is no guarantee FoCUS will be fiscally responsible. 2) participation: just over 1,000 students voted in the last elections. Unless FoCUS gives out free donuts for voting, there's no reason to believe a name change will improve participation. 3) Student politicians don't take their jobs seriously. There could have been an opposition to the handful of people who did any work this year, but no one bothered to show up.

If you don't show up to BoD meetings, you can't complain about unilateral decision-making.

Yes CUSA needs fixing. What it needs is responsible, competent leaders and an opposition that pays attention.

But let's not waste more time and energy on some silly new organization with a cute name.

WE HAVE

Due to the closing of ConU for Good Friday, the Link staff meeting this week will be on Thursday at 4:00 pm.
93 – 94 BoD & Ed. Board Elections

RESCHEDULED

the Link
Volume 13, Number 41
Tuesday, April 6, 1993
Concordia University
Hall Building, Room 649
1455 de Maisonneuve Blvd. W.
Montreal, Quebec. H3G 1M8
editorial: 848-7405 • business: 848-7406
fax: 848-3494

editors
Mark Brooker
Debbie Hum
Daniel Mitchell
production & design managers
Florian Hehlen
Daniel Mitchell
news editor
Mark Brooker
features editor
Debbie Hum
literary editor
open

fringe arts editors
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advertising design
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distribution
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Contributors:
Marisa Celli, Jennifer Ditchburn, Beth Edwards, @nuska Garcia, Robert Gauvin, Neil Kandal-gaonkar, James-Jason Lee, Diane Leyland, Michelle Matthews, Carlos Rodriguez, Stephen Smegelski, Marcos Townsend

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